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"L'Orient a compris tout autrement l'écrivain et son œuvre. Il ne lui a demandé ni l'unité de plan, ni l'unité de composition, ni l'unité d'effet. . . ." A third cause was his model, Shakespeare, who is also lax in this regard. Finally, there was the desire to make Lea a star rôle for Frau Stich-Crelinger, the character of Lea thus assuming undue proportions. Notwithstanding this lack of unity, Falconnet finds the tragedy interesting on account of the wealth of detail and the powerful individual scenes.

The most serious objection to Ludwig's treatment of the theme the French critic finds in the fact that he has put under our eyes modern Jews and not those of the time of the Maccabees. They have the passive virtues of suffering and martyrdom, but not the heroic grandeur of Jews in the most glorious period of their history. The chapter closes with a detailed account of Ludwig's style, showing how it was influenced by biblical imagery and parallelism.

The final chapter offers an interesting and instructive array of material. After mentioning the difficulties which beset the staging of the *Makkabäer*, especially the Third Act, Falconnet gives brief accounts of theatrical performances of the play on leading German stages, duly noticing also the preference of leading actresses for the rôle of Lea. In conclusion, he cites the estimates of the literary value of the *Makkabäer* of several German literary critics, adding his own verdict in the following terms: "Nous estimons que Ludwig n'a pas atteint ce qu'il cherchait en écrivant son drame. Il voulait 'combattre l'opéra avec ses propres armes' (ce qui était vraiment s'exposer à un échec), et son œuvre renferme des scènes théâtrales et mélodramatiques d'un goût douteux; il combattit Schiller et ne sut pas éviter les défauts qu'il lui reprochait; il voulut faire mieux que Shakespeare et poussa trop loin le culte du détail; il rechercha la simplicité sans pouvoir renoncer à l'effet; il visait à l'unité et il ne put la réaliser malgré ses prétentions. . . . Quelle est l'importance historique des 'Makkabäer'? Pouvaient-ils aiguiller la littérature allemande, comme l'avait fait l' 'Erbförster' vers le naturalisme? Non; mais

d'autre part l'œuvre n'a pas un caractère très net, elle n'appartient pas au classicisme, le romantisme ne s'y fait remarquer que ça et là; ce qu'elle fait entrevoir le mieux c'est le réalisme, mais elle n'est elle-même qu'un produit mitigé du réalisme, elle est dans son ensemble une manifestation du réalisme poétique. En définitive, elle n'est qu'une œuvre de transition." *

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Nouveau Cours Français, by ANDRÉ C. FONTAINE. Boston, Ginn and Company, 1914. ix + 272 pp.

Very noticeable at present is the increased emphasis placed upon the feature of illustrations by the authors of certain types of grammars for the study of modern languages. Pictorial material is provided in such generous quantities that the authors find it advisable in some cases to insert at the beginning of the book complete lists of their pictures with references to the pages which they face. One very recent *First Book in French* offers nineteen illustrations, with a map of France as a frontispiece. Another new book (*Le Premier livre*), "a grammar and reader combined, intended to cover all the work of the first half year" for students of French, is furnished with some twenty-seven views of various sorts, sizes, and degrees of attractiveness, plus the usual map of France. And *A Spanish Grammar for Beginners*, just before the public as these lines are being written, is adorned with twenty-three really artistic illustrations, starting with the famous Court of the Lions at the Alhambra (with a second view of the same later in the book) and coming on through Spain, South America, and Mexico City, until Morro Castle at Havana is ultimately reached. The volume under special consideration has likewise its quota of illustrative material, that is to say, eleven full-page pictures, with maps of France

and Paris. If one dares to question the utility of so much of this sort of material, the reply is ready that such pictorial features are of very practical interest and are in most cases immediately illustrative of the foreign text on the pages which they face or to which they refer. If this is true, then they should certainly be so well done as reproductions and so appropriate as to be sure to stimulate the interest of the learner. In the judgment of the reviewer most of the illustrations in the present volume are either inappropriate in themselves, or as art are crude and pale, or else are inadequately illustrative. One view of a street scene in Paris presents prominently the old out-of-date three-horse omnibus instead of the autobus of more recent days. Another illustration, which is the surprise of the collection, is given over to Père Grandet installed in his armchair at the period of his approaching death. This dismal picture is evidently introduced to give pertinence to a passage from Balzac's novel inserted in a lesson on the past descriptive tense. Both picture and passage seem entirely out of place in the twenty-second lesson of a French grammar intended for beginners. The author's views of Versailles and the Chambre des Députés are also especially unsatisfactory.

A second peculiarity which is very marked in some of the newest grammars is the effort of the authors to combine the salient features of the "grammatical" and the "direct" methods of instruction. The result is that too much material, too many things, too many new facts, are often crowded into a given space. The present book is less open to this criticism than others which might be mentioned. Some of the lessons appear overcrowded, but of course they can be divided. One set of material is, however, brought in which seems wholly unjustified. In the lessons of the second half of the volume considerable space is devoted to explanations of the source and modern application of such quotations as: "Revenons à nos moutons!" "Mais où sont les neiges d'antan?" "Rodrigue, as-tu du cœur?" "Qu'allait-il faire dans cette galère?" and many others (some twenty-five in all) of still more doubtful utility, even should the college

student spend a year or a year and a half on the Course as the author suggests in his preface. This feature is certainly a novel one; it may help to justify the author's title *Nouveau Cours*. But it does seem very inadvisable in an elementary grammar to use half a page in explaining, for example, just why and how Racine happened to insert in *les Plaideurs* such a *réplique* as: "Avocat, ah! passons au dé-luge." Quotations of this character should be reserved for more advanced study.

The author states in his preface that the volume "aims merely to be a live, practical book for a practical purpose, and its purpose is to give a working knowledge of the French language." This may possibly account for the fact that some of the elucidation is unscientific and characterized by looseness or inaccuracy of statement. The treatment of pronunciation is popular and incomplete. Phonetic symbols are ignored and exceptions are not to any extent recognized (for example, *eu* in the verb *avoir*). Probably few teachers of French will agree with the author that the sound of *o* in French *mode*, *robe* is the same as that of *u* in English "mud," or that the *è* in *mère* is the same as the *a* in English "mare." There are said to be three definite articles, after which the form *l'* is explained, which might well then be classed as a fourth. We are also told that there are three indefinite articles, *des* being classed as the third. The author's desire to use French, when feasible, rather than English in his grammatical elucidation leads often to a queer mingling of the two languages in the same paragraph and even in the same sentence. The traditional French names for the tenses are retained. The author has not seen fit to give any recognition in this matter to the recommendations of the Joint Committee on Grammatical Nomenclature, nor has he been influenced by the "Rapport" of the French Commission on the same subject. Such statements as the following need revision: "In French all prepositions except *en* and *après* govern the infinitive" (p. 83); and "Le Futur est formé par l'addition des terminaisons du présent du verbe *avoir* à l'infinitif du verbe. Ces terminaisons sont: *ai, as, a, ons, ez, ont*"

(p. 151). Under the discussion of adjectives (p. 14) we find: "Note that in the body of a sentence adjectives are never written with capitals. Ex. *Le garçon français est agréable.*" According to this the student would presumably use a capital in a sentence like: *J'ai un livre français*, especially as nothing has been offered in the way of specific treatment of the use of capitals in French. The author's adherence to the old classification of verbs into four conjugations will impress many teachers unfavorably. The uses of *vingt* and *cent*, with or without plural mark, are discussed twice (pp. 30 and 79). On page 45, "ma mère joue le piano, ma sœur joue le violon" needs correction; same remark for "je vais jouer le piano" (p. 46). On page 53, the author implies that the *w* in French *tramway* has the same sound as in French *wagon*. The general vocabularies make no claim to be complete, and the author attempts to justify their incompleteness. It is to be feared, however, that they will frequently be found inadequate to the needs of the average student.

Excellent characteristics of the book are: the arrangement of the lesson vocabularies and their position at the beginning of the lesson (though some teachers will doubtless think them too long); sets of review questions and exercises; and a series of very interesting reading selections on the climate, aspect, government, history, and other features of France. These latter are especially well chosen and simply phrased. There appears also a quite sufficient amount of material about getting to Paris and doing and seeing things at Paris, but the author's restraint in this direction is apparent, and is refreshing when one thinks of the excessive quantity of matter of this kind found in some grammars and composition books. The statements concerning the uses of the French past participle are particularly lucid. And it is a pleasure to add that the volume is splendidly printed and gives evidence of careful proof-reading.

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RECENT PUBLICATIONS CONCERNING MONTESQUIEU

Montesquieu, par J. DEDIEU. (*Les Grands Philosophes.*) Paris, Alcan, 1913. viii+358 pp.

Correspondance de Montesquieu, edited by F. GEBELIN and A. MORIZE. (*Collection bordelaise.*) 2 vols. Paris, Champion, 1914.

Lettres persanes by Montesquieu, edited by R. L. CRU. New York, Oxford Press, 1914. xxvii + 312 pp.

Our knowledge of Montesquieu has nearly doubled in the last generation. Since the biography of Vian (1878) and the excellent general criticism of Sorel (1887), there has been gathered a mass of material that renders necessary, in each direction, a freshly munitioned attack. The biography is still lacking, but M. Dedieu has furnished the new criticism, and both fields are now greatly illumined by the publication of the long-desired full Correspondence.

Before these, the Montesquiviana made available since 1891 included first of all the *Collection bordelaise*. This valuable store of *inédits* comprises several of Montesquieu's minor works, as well as his *Voyages* and his *Pensées et fragments*. Also, M. Barchhausen had drawn from the archives of La Brède material for a volume illustrating anew Montesquieu's main ideas and his masterpieces. Critical editions of the latter, excluding the *Esprit des lois*, had been published with full apparatus obtained from the archives. Furthermore, a quantity of monographs, dissertations, articles, attest the interest of our age in the philosopher whose light had rather waned since the epoch of the Restoration.

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The way was surely open for a synthetic study which would press into service both the monuments themselves and the labors of the later devotees. This study M. Dedieu has attempted, so far as regards the chief divisions of Montesquieu's thought. That, indeed, is the chief object and value of his volume: to